AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

JIMI HENDRIX

BAND OF GYPSYS

HAL•LEONARD®

Who Knows

Words and Music by Jimi Hendrix

G5 N.C.(F) (D) G F N.C.(D) G5 N.C.(F) (D)

straight ♪'s

* T T P.M. T

1/4

* T = Thumb on ⑥

Verse

N.C.(G) (F) (D) G5 F5 N.C.(D) G5 F5 N.C.(F) (D)

(Jimi) 1.They don't know___ like I know. _ Do you know? _

(Buddy) Uh, they don't know ___ like I know. _ They don't know. ___

P.M. rake 1/4

* Buddy's vocal is joined briefly by Billy Cox.

(G) F5 N.C.(D) (G) (F) (D)
my ba - by
What my ba - by
put-tin' down, babe. I
a do in town, now.
triplet feel
(G) (F) (D) (G) (F) (D) (G) (F) (D)
just came back from
I don't know,
Mex-i-cal-i.
It's sun-ny down there.
Just came back in town.
They don't know.
P.M.
full
Look-in' for my Sal-ly.
I'm run-nin' on my ba-by.
Uh, have you seen her?
Oh, I be free, yeah.
Oh,
have you see her?
Ooh, hoo.
Talk-in' 'bout my ba-by.
Go-in' down.
Talk-in' a-bout my ba-by.

Guitar Solo
N.C.(G)
(F)
(D)
(G)
grad. bend
full
1/2
* Bend both C & G# w/ 3rd finger.
T
P.M.

Verse
(G)
(F)
(D)
N.C.(G)
(Jimi) 2. Just came in.
Just came in, babe.
P.M.
slight P.M.
mf
full
Just came in.
(Just) came in.
Spread-in' mag - ic hon-ey all
mp
in my bed.
She got chains
at - tached to my head.
Talk-in' a - bout,
talk - in' a - bout,

(G) (F) (D) (G) (F) (D)
talk-in' a - bout_ my ba - by. Uh, I don't know_ 'bout_ it.
Guitar Solo
N.C.(G) (F) (D)
straight ♪'s
w/ wah-wah
hold bend
*Played behind the beat.
grad. release

(G) (F) (D)
8va
loco
rake
fdbk.
* Jimi breaks his high E str. here and goes slightly out of tune.
straight ♪'s
*Harm.
*Harm. is found between the 9th & 10th frets.
full
1/2
1/4
grad. release
* 8va
* P.H.
pitch: G
wah-wah off
P.M.

(G) (F) (D) (G) (F) (D) (G) (F) (D)
T
P.M.
* All inadvertent open strings sound slightly sharp due to broken string which causes a loss of tension against tremolo bridge.
Verse
Gtr. 1 tacet (replacing broken string)
N.C.(G)
(Buddy) 3. They don't know what I know. Uh, they don't know, uh,
mf
like I know. A - all the time, uh, I been hang-in' a - round. All
the time I been hang(in') a - round. She did-n't know. Ah,
she did-n't care. She did-n't know. She did-n't care, b' - yeah.
An' she go walk-in' down the street say'n' "Yeah." Ev - 'ry-bod-y, da, da, da, da, da, da, da, da, da,
da, da, da, da, da, da, da. Da, da, da, da, da, da, da, da, da, da, da, da, do.

(G) (F) (D) (G) (F) (D) (G) (F) (D)
Do, do, do, do, do, do, do, do, do, do, do, do, do. Do, do, do, do, do, do, do, do, do, do, do, do, do,
(G) (F) (D) (G) (F) (D) (G) (F) (D)
do, do, do, do, do, do, do, do. Do, do, do, do, do, dah, do, do, do, do, do, do, do, do, do, do. Deh,
(G) (F) (D) (G) (F) (D)
do, deh, do, deh, do, deh, do, deh, do, deh, do, deh, do, deh, do, deh, do, deh, do, do, do, do, do, do, do, dah.
(G) (F) (D) (G) (F) (D) (G) (F) (D)
Do, do, do, deh, do, do, do, do, do, do, do, do, do, do, do-'n', do, dah! Do, do, do, deh, do. Do, do, do, deh, do.
(G) (F) (D) (G) (F) (D) (G) (F) (D)
8va
loco
Do, do, do, do, do, do-'n', do, dah! Do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do,
(G) (F) (D) (G) (F) (D) (G) (F) (D) (G) (F) (D)
do, do. Do, do, do, do. Do, do, do, deh, do, deh, do, deh, do, do, deh, do, do, do, ah! Do, do, do, do.
Verse
N.C.(G) (F) (D) (G) (F) (D) (G) (F) (D) (G) (F) (D)
mp
4. They don't know. No-bod-y knows. (They) don't know. Just don't know.
(G) (F) (D) (G) (F) (D) (G) (F) (D)
Dah, do, do, dah, dah, do, do, do, do, deh, dah, do, dah, na. Dah, do, do, dah, dah, dah, dah, dah, dah, dah,

dah, do, do, dah, dah.
Dah, do, hmm, mm, mm, hmm, hmm, hmm, hmm, hmm.
Gtr. 1
don't pick
* Jimi turns on his Octavia.
Ah, ho, quah, wow, wow, wow, wah, wah, quah, wow.
Wah, woh, wah, wah, wah, wah, wah...
wah-wah off
mp w/ Octavia
* Buddy's vocal simulates the sound of a wah-wah.
** whispered
Guitar Solo
N.C.(G) (F) (D)
mf
full
grad. release
1/2
f
tr

(G) (F) (D)
1/2
full
w/ wah-wah
straight 's

(G)
(F)
(D)
full
1/2

(G) (F) (D) (G) (F) (D)
sim.
(G) (F) (D) (G) (F) (D) (G) (F) (D)
w/ bar
full
1/2
(G) (F) (D) (G) (F) (D)
(G) (F) (D) (G) (F) (D) (G) (F) (D)
hold bend
(G) (F) (D) (G) (F) (D)

(G) (F) (D) (G) (F) (D)
full
1/2
(G) (F) (D) (G) (F) (D) (G) (F) (D)
P.H.
pitch: C
(G) (F) (D) (G) (F) D5 * C5/G D5 F5 F#5
wah-wah off
*G played by bass.
G5 F5 D5 C5 D5 G5 N.C.(F) D5 C5 D5 G5 F5 D5 C5 D5
G5 F5 C5 D5 C5 D5 C5 D5 G5 F5 D5 G5 F5 D5
Free Time
N.C.(D)
Octavia off

Machine Gun

Words and Music by Jimi Hendrix

Tune Down 1 Whole Step:

① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = D

Spoken: *"Happy New Year, first of all. An' I hope you have about a million or two million more of 'em, if we can get over this summer. Nyeh heh, heh. We'd like to dedicate this one to, uh, sort (of) a draggy scene that's goin' on, all the soldiers that are fightin' in Chicago and Milwaukee and New York . . . oh yes, and all the soldiers fighting in Viet Nam. Like to do a thing called "Machine Gun.'"*

Intro

Moderately Slow Rock ♩ = 73

N.C.(Em)

Gtr. 1 (elec.)

mf w/ Univibe & Fuzz Face

rake

P.M.

* T = Thumb on ⑥

tr
let ring
full
1/2
rake

N.C.
let ring
hold bend
full
1/2
T

p < mf
slow, wide vib.
full
fdbk.
pitch: A

All notes fretted w/ 1st finger
full

1st finger
full
P.M.
fdbk.
pitch: B

Verse
N.C.
(Jimi) 1. Ma-chine gun
* 8va
loco
* fdbk.
P.M.
let ring
pitch: G#
* Open B rings as the result of sympathetic vibration.
tear - in' my bod-y all a - part.
full
fdbk.
pitch: G#
Ma-chine gun, yeah, tear - in'
let ring
P.M.
3/4
fdbk.
full
pitch: F#
my bod-y all a-part.
full

E-vil man make me kill you.
E - vil man make you kill me.
E - vil man make me kill you,
e - ven though we're on - ly fam - 'lies a - part.
N.C.
let ring
P.M.

Verse
N.C.
2. Well, I pick up my axe an' fight like a farm-er, you know what I mean?
Weh, hey, an' your
bul-lets keep knock-in' me down.
Hey, I pick up my axe an' fight like a farm-er, now,
yeah, but you still blast me down to the ground.
rake
T
full
1/2
let ring
8va
loco
* fdbk.
pitch: F♯
pitch: B

full
full
full
1/2
full
full
full
full
full
The same way you shoot me down baby,
you'll be
full full full
rake
P.M.
rake
let ring
go-in' just the same,
three times the pain.
An' your own self to blame, uh.
Way,
full
rake
full

Guitar Solo
N.C.
ba - by, Ma-chine gun!
ff
w/ bar
rake
grad. release
* Bend both notes simultaneously w/ 3rd finger.
** Played behind the beat.

rake
rake
full
1/2
1 1/2
1/4
w/ bar
+1/2
-1
-1 1/2
-2 1/2
-3

tr
w/ bar
w/ bar
w/ bar
w/ bar
w/ bar
w/ bar
full
T
P.M.

w/ bar
rake
full
Univibe off
Univibe on (fast)
let ring
* Jimi rocks speed pedal of Univibe back & forth.
8va
loco
fdbk.
** Univibe simulates re-attack.

Univibe off
let ring
* Switch to bridge pickup.
* Switch to middle pickup.
w/ Octavia
* Switch to neck pickup w/ tone rolled down.
* Switch to middle pickup.

ain't a-fraid no more.
ooh.
Af-ter a while, your,
Ooh,
rake
full
full
1/4
your cheap - talk
won't ev-en cause me pain,
ooh.
so let your bul-lets fly like rain.
'Cause I know all the time you're wrong, ba - by,
Ooh,
and you'll be go - in' just the same.
ooh.
Ma -
full
full
full 1/2
full 1/2
full
* Vib. note behind nut.

Verse
N.C.
(Buddy) 4. Don't you shoot him down.
He's not to leave here.
Don't you shoot him down!
He's got to stay here.
pitches: A, C#, F#, C#
G, G, A,F#
pitch: C
* w/ other pitches
pitch: A
B
pitches: C
C, G
F#
G#
G, E
E
pitches: A
* Increase vol.
** Tap on back of headstock, causing open strings to ring.
w/ random vib. bar dips
pitch: C# (sounds B)
pitches: G
A
pitch: A
* Tap headstock.
† Increase vol.
pitch: A

He ain't go - in' no - where.
He's been shot down to the ground!
loco
8va
w/ bar
fdbk.
pitch: A
* Tap headstock.
cresc.
Oh, where he can't sur - vive.
Harm.
P.M.
No, no.
pitches: A F♯
pitch: G

fdbk.
* Switch to neck pickup;
creates impression of re-attack.
w/ bar
w/ wah-wah
* + = closed; o = open.
full
wah-wah off
* Tap headstock.
** Pick springs of trem. system.

Spoken *(Jimi) Yeah, that's one we don't want to hear anymore, right?*
(Buddy) No bullets...
(Jimi) at least here, huh.
(Buddy) No guns, no bombs.

Changes

By Buddy Miles

Spoken: "Buddy Miles gonna do this thing he wrote called "Dem Changes.'"

I feel just like I'm hyp - no - tized. Ev - 'ry time you see me
P.M. slight P.M.
go - in' some - where I feel like I'm go-in' out of my mind, yeah.
8va
let ring
Harm.
Oh, my ba - by, she left me the oth - er day, and we were hav - in' so much
loco
P.M.
fun, yeah, yeah. Oh, my ba - by, she stepped out on me,

Chorus
N.C.(Am)
and that's the rea - son why she had me cry - in'.
It's al - right.
w/ wah-wah
f
1/4
full
(Em)
(Am)
Yeah, babe.
It's al - right.
What I say.
(E)
E9
N.C.(E)
It's al - right.
Ooh,
hoo.
mf
P.M.
wah-wah off
Verse
2. Well, my mind is go - in' through them chang - es,

I think I'm go - in' out of my mind.
Ev - 'ry time you see me
P.M.
full
go - in' some-where
I think I could com - mit a crime, now.
P.M.
full
She had me run - nin,'
she had me cry - in.'
She had me run - nin,' had me,
P.M.
full
had me, had me cry - in.'
She had me run - nin,'
she had me cry - in.'
P.M.
full

Chorus
N.C.(Am)
She had me run - nin,' had me cry - in,' yeah. (It's) al - right.
P.M.
w/ wah-wah
(Em)
(Am)
(Em)
Yeah, yeah. (It's) al - right.
Guitar Solo
N.C.(Em)
(E)

sim.
D5/A
mf
wah-wah off

E5 N.C.(E)
1/2
8va loco
P.M.
Harm.
P.M.
let ring
full
let ring
full
mp
full
full
p
P.M.
mp
full

Interlude
N.C.(E)
Can you clap a lit-tle
loud - er?
(off mic)It's al - right.
It's al - right.
(on mic) Ev - 'ry-thing gon - na be al - right,
yeah. 'S
al - right,
's al - right,
's al - right.
Al - right.
Al -
mf
P.M.
full
1/2
mp
p
cresc.
* Tape splice occurs here.

- right.
Yeah.
Yeah.
(Jimi) Yeah.
Ev - 'ry - bod - y, yeah.
Yeah.
Yeah.
cresc.
mf
Yeah.
(Yeah.)
Yeah.
Yeah.
Yeah.
Yeah!
Yeah!
P.M.
full
full
Yeah!
Yeah!
Yeah!
Yeah!
Yeah!
full
full
1 1/2

Yeah!
Yeah!
Yeah!
Yeah!
Yeah!
Yeah!
full
15ma
loco
Harm.
Oh,
no!
Oh,
E
N.C.(E)
E N.C.(E)
no!
Oh, my
girl.
Whoa, no,
no,
yeah!
It's al -

right.
Ah!
Outro Chorus
N.C.(Am)
(Em)
(Am)
It's al - right,
yeah, yeah, yeah.
'S al - right.
w/ wah-wah
(Em)
Free Time
E9
N.C.
E9
w/ bar

(Am7)
wah-wah on
grad. release
wah-wah off
15ma
loco
fdbk.
pitch: G
(B)
P.M.
mf
Fuzz Face off
steady gliss.

*B note is unintentional here.

E5
E6
E5
E6
E5
E6
N.C.
E5
E6
E5
E6 E5
on back down to earth my friend, _
come on back up with me. _
We all been-a through the night time, _ ba - by,
P.M. P.M.
slight P.M.
N.C.(F)
(F#)
(G)
(G#) (A)
(B)
dar - ling, sweet _ car - ess _ of re - al - i - ty.
steady gliss.
Chorus
N.C.(B)
(Buddy & Billy) With the pow - er of soul _
an - y - thing is pos - si - ble.
With the pow - er of soul _
an - y - thing is pos - si - ble.
P.M.
wah-wah on

(C#m7)
wah-wah off
(Am7)
sim.
15ma
T - - - Harm.
Guitar Solo
(Am7)
loco
w/ Octavia
rake
grad. bend

*Chord symbol represents combined tonality. **Tape slice occurs here.

a-way land.
It's so groo-vy to float a-round some-
P.M.
times,
e-ven a jel-ly-fish will tell you that.
sim.
I said flo-ta-tion is groo-vy,
heh, heh, heh, and eas-y. E-ven a jel-ly-fish will a-gree to that.
full

Yeah, but old _ jel-ly-fish been _ float-in' so long and so slack,
Lord, ain't _ done got a
bone is his jel-ly back. ___
Float-in' ev-'ry day and ev-'ry night, _ rid-in' high, _
e-ven if there's a risk. _ Some-times the wind _ ain't
right.
full
1/4
1/2
T
P.M.

P.M.
mp
P.M.
mf
N.C.
N.C.(B)
(Buddy) Da, da, da, da, da, da, da, da, da.

Outro-Chorus

an-y-thing that you wan-na do. With the pow-er of soul an-y-thing is pos-si-ble.
you, yeah, an-y-thing you wan-na do, babe. With the soul, soul, soul, soul. Soul, soul,
1/2
full
full
full
With the pow-er of soul, an-y-thing that you wan-na do. With the pow-er.
soul.
full
full
steady gliss.
1/4
steady gliss.
1/2
1/4
steady gliss.
1/4

Message to Love

Words and Music by Jimi Hendrix

Tune Down 1/2 Step:
①= E♭ ④= D♭
②= B♭ ⑤= A♭
③= G♭ ⑥= E♭

Spoken: "Jimi's gonna do a thing that he...he wrote called "Message of Love.'"

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rake
full
1/2
Verse
F5/C E5/G
D
G
N.C.(C)
(G)
2. I said, a mes-sage of love, don't you run a - way.
(Yeah. Oo.
Look at your heart, ba - by,
Yeah.
1/4
come on a-long with me to-day.
Oo.
N.C.
De, de, do, de, de, do, de, do.
De, de, do, de, de, do, de, do.)
G5
3. Well, I am what I am, thank

F5 C D G5 F5 C
God.
Some peo- ple just don't un- der- stand.
Spoken: Well, help them God.
D G5 F5 C D G5
Find your- self first and- a then your tool.
Find your- self first, don't you
* 8va loco
* fdbk.
pitch: F♯
F5 C
Guitar Solo
F5 G5 D
be no fool.
(Buddy) Yeah.
G D C G D G D
Oo.
(Buddy & Billy) Yeah.
Oo.

C G D G D C G D
Yeah.
Oo.
Yeah.
let ring
G D C G D G D
Oo.
Yeah.
Oo.
w/ Fuzz Face
C G D G D C G D
Yeah.
Oo.
G D C G D
G D C G D
let ring

G D C G D G D
C G D G D C G D
w/ wah-wah
G D C G D G D
8va
loco
C G D G D C G D
G D C G D
sim.

G5 D F5/C E5/G D G5 D
your life is pain. If you wan-na be free come on a-long with me.
Oo. Yeah. Oo.
F5/C N.C.(G) D G5 D F5/C E5/G D
Don't mess with the man, he'll nev-er un-der-stand. I said, find your-self first,
Yeah. Oo. Yeah.
G5 D F5/C E5/G D G5 D
and then your tal - ent. Work hard in your mind so if you come a-live,
Oo. Yeah. Oo.
P.M.
F5/C E5/G D G5 D F5/C E5/G D
you bet-ter prove to the man you're as strong as him. 'Cause in the eyes of God
Yeah. Oo. Yeah.

G5
D
N.C.
you're both chil-dren to him.
Oo.
Pre-Interlude
N.C.(D)
(Jimi) Do, do, do, do,
do, do, do, do, do, do, do, do, do.
Do, do, do, do, do, do, do, do, do, do, do, do, do.
Do, do, do, do, do, do, do, do, do, do, do, do, do.
Do, do, do, do.
sim.
full

Interlude
N.C.(D)
do, do, do, do, do, do, do, do, do, do.
(Jimi) Ev - 'ry-bod - y come a-live.
(Buddy)(Hoo, de, do, do, do.
Ev - 'ry-bod-y love a - live.
Hoo, do, do, do, do.
Ev - 'ry-bod-y love a - live.
Hoo, do, do, do, do.
full
D
Ev - 'ry-bod-y hear my mes - sage.
Hoo, do, do, do.)
N.C.(D)
D
(Hoo, do, do, do, do.
Hoo, do, do, do, do.)

G D C G D G D
Oo. Yeah. Oo.
1 1/2
2
full
full 1/2
C G D G D
Yeah. Oo.
wah-wah off
off
C G D G D
Yeah. Oo.
C G D G D
Yeah. Oo.
T

We Gotta Live Together

By Buddy Miles

* 8va
* P.H.
loco
E9
N.C.(E)
1/4
Ho.
let ring

Ho.
Wow!
let ring
E
A/E
E
Verse
N.C.(E7#9)
(Buddy) 1. The ol' house dog is wag - gin' his tail.
No - bod - y loves him,

he's fed up as hell.
He's look-in' for
T
T
T
Chorus
N.C.(E7)
home, (Billy & Buddy) sweet home.
Home, sweet home.
T
full
1/4
Home, sweet home, yeah, yeah, yeah.
Home, sweet home.
Home, sweet home.
T
let ring
Ev-'ry-day, now.
Home, sweet home.
Ev-'ry now.
Home, sweet home.
P.M.
1/2
let ring
full
P.M.
1/2

Soul.
Soul.
Yeah.
Wa, yeah, yeah.
grad. release
full
1/2
Yeah.
Ho.
Yeah.
grad. release
1/4
P.M.
rake
* 4th str. slips under 3rd finger during str. bend, causing note to sound.
Yeah.
Yeah.
Ho.
full
Yeah, hoo, ah!
full
1/2
1/4

full
1/2
full
full
hold bend

w/ Univibe
1/2
Fuzz Face & Octavia off
(Univibe remains on)

full
full
1/2
full
full 1/2

full
full
full
*Tap fret hand fingers on fret board.

Outro

N.C.(E7)
(Jimi) We got-ta live (to)-geth-er. We got-ta live... to-geth-er.
(Buddy)(Ooh! Yeah! We got-ta live to - geth - er.
w/ Octavia
Univibe off
* Tape splice occurs here.

We got-ta live to-geth-er. We got-ta, yeah.
We got-ta live to-geth - er. We got-ta live to-geth - er.)
1/4
1/4

Outro-Guitar Solo
N.C.(E7)
full
1/4
accelerando poco a poco (next 12 meas.)
1/2
hold bend
rake

Faster ♩ = 162
1/2
1/4
1/2
full
full
full
tr
slide up mic. stand
slide down mic. stand
Free Time
E5
A5
Octavia off

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

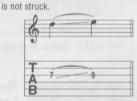
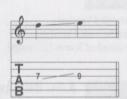
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.